

HAROLD



Figure 1 Harold, 1993, L-R DM, EI(S), SS and WZ

The Origins and Evolution of Harold

In 1991, two high school guitarists, **DM** and **ML**, from **Oshawa, Ontario**, set out to form a Thrash Metal band despite their limited ability to play the genre. Inspired by established thrash musicians, they recruited drummer **EI(S)** and bassist/vocalist **MM**—friends from their junior high school years—to round out the lineup. All four were still learning their instruments, and weekend jam sessions became a ritual in **EI(S)**'s basement.



Figure 2 artwork drawn by EI(S) for Infestation

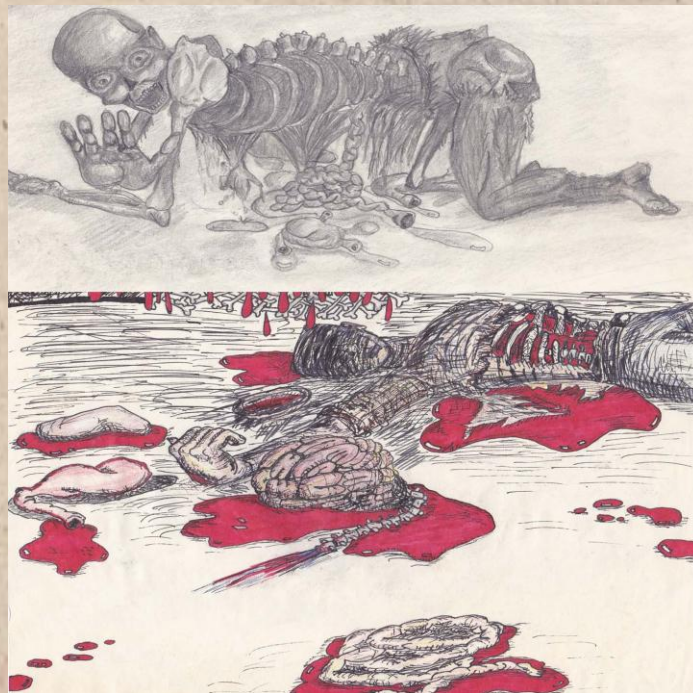


Figure 3 more artwork drawn by EI(S) for Infestation

As time went on, a fifth member, **AL**, joined the group, and they adopted the name **Infestation**, attempting to write original material. Two early compositions, *Summerland (Beyond)* and *Deglutition of Defecation*, emerged—youthful, unpolished, and full of imagination. One riff from **AL** would later find its way into **Harold**'s track *Pyrogenics*, a heavy opener that could have led off an album had **Harold** ever recorded one.



Figure 4 artwork for Just Noize (DM) and Implanted (EI(S))

Despite their enthusiasm, attendance at rehearsals was inconsistent. With the cassette recorder rolling, **EI(S)** and **DM** often improvised noisy soundscapes they dubbed "Industrial music," though their equipment was rudimentary. When rehearsals stalled, the pair experimented with new monikers, including **Just Noize** and **Implanted**, moving from Thrash Metal toward noise-oriented rock due to their limitations in playing true thrash. The resulting recordings were chaotic, but fun.



Figure 5 EI(S) and DM 1993

Over time, an alliance formed between **DM** and **EI(S)**, both eager to carve out a path in the music industry. While **EI(S)** eventually found success in film and music, **DM** faded into obscurity before resurfacing as an underground, solitary artist. The lineup shifted again—guitarist **AL** and bassist/vocalist **MM** departed, and guitarist **WZ** joined, alongside **EI(S)** and **DM**, who had switched to bass.



Figure 6 American red eared turtle

With this new formation, the band took on the name **Harold**, inspired by **DM**'s red-eared turtle—named after **Primus**' *Harold of the Rocks*. The turtle still lives today with another family. The band even joked about creating a "religion of **Harold**," led by a turtle who would be seen as some sort of schizophrenic prophet, though this remained a playful idea.

Harold's Active Years (1993)

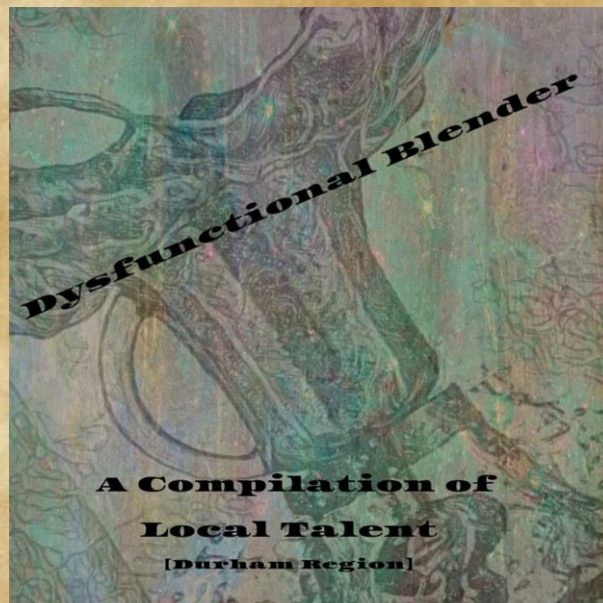


Figure 7 compilation tape, the original artwork has been lost

By 1993, **Harold** held regular jam sessions at **EI(S)**'s and **ML**'s houses, with a fifth member, **SS**, joining as guitarist. Song writing gained momentum, though all tracks remained instrumentals, as no one stepped up to sing. One standout composition, *Ecstasies*, written on bass by **DM**, evolved into a sprawling track ranging from five to twenty minutes. A version featuring two bass guitars (**DM** & **SS**) was submitted for inclusion on “**Dysfunctional Blender: A Durham Regional Compilation of Local Talent**”. The compilation captured a changing **Durham Region** scene, which was shifting from Heavy Metal and Death Metal toward the dominance of Grunge. **Harold**, however, existed on the fringes of this movement.

ML, now drawn to Grunge, lost interest, and the band decided to move forward without him. *Ecstasies* was performed before a small crowd at a Death Metal show—eliciting smirks from the audience. **Harold** also appeared at **Lozerpalooza**, a local festival parodying **Lollapalooza**, playing a brief 15-minute, three-song set. **EI(S)** had traveled to **Switzerland**, so **Harold** performed as a trio, with **SS** handling drums.

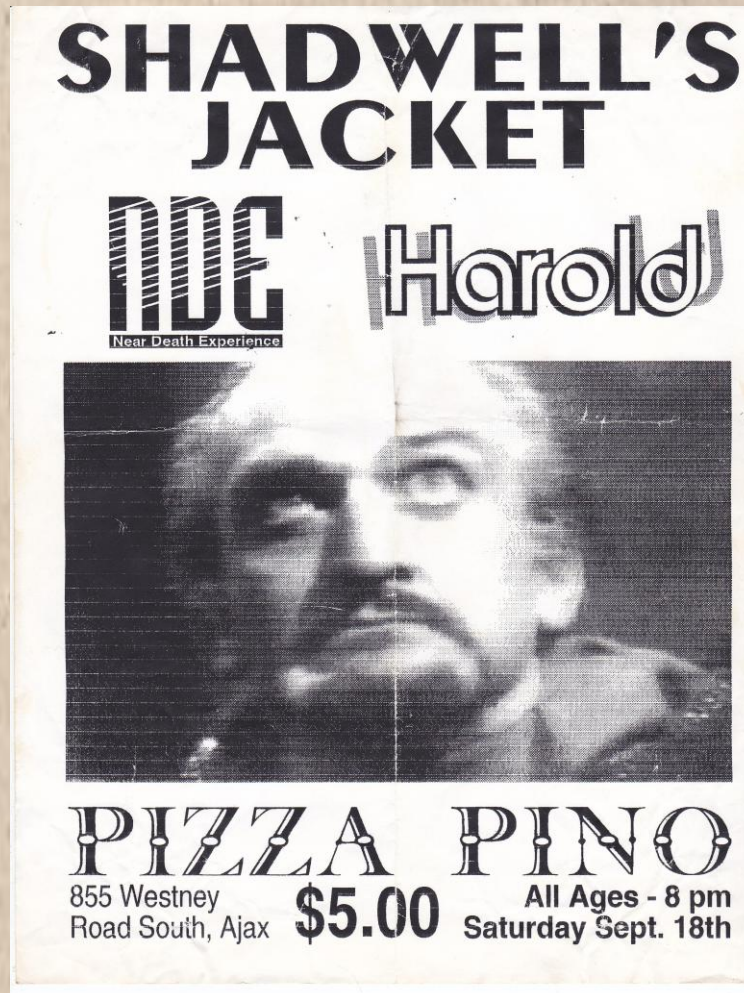


Figure 8 flyer advertisement for Pizza Pinos show

Momentum was building—**Harold** had a track out on a compilation and prospects of further shows, and a plan to play at **Durham Region's** infamous **Pizza Pinos** (a rite of passage for local bands) in **Ajax**. However, internal shifts soon led to decline. Rehearsals became infrequent, mirroring **ML's** earlier disengagement. **DM** eventually found himself pushed out as the remaining members formed a new band, effectively marking **Harold's** end.



Figure 9 EI(S) on guitar not the drums and DM on bass, on stage Pizza Pinos

Harold's Legacy and Later Collaborations

Years later, in the 2000s, EI(S) and DM reunited, collaborating on early iterations of the band **Omniman**. Now listed like on Pharaonic Kings lists, **Omniman** existed in two phases—**Omniman I** (EI(S)-driven material) and **Omniman II** (DM's independent work). DM also collaborated with SS on the first **Irama Gema** record.

What remains preserved here is a rare rehearsal recording of **Harold's** set for their one and only proper show at **Durham's Pizza Pinos** in **Ajax, Ontario**. Notably absent from this tape is their final song, *She Was A Little Boy*, a track lost to time along with any recorded material of the performance.

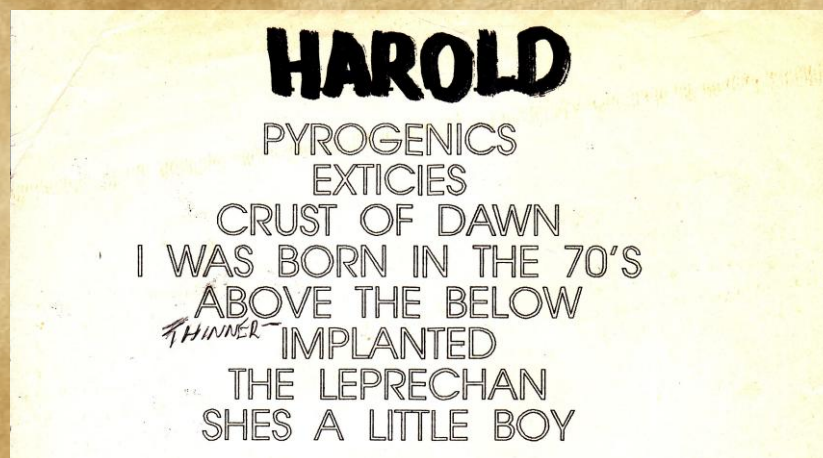


Figure 10 Harold's Pizza Pinos set list

Ellipse My Depression

(Rehearsal Cassette Tape) 1993

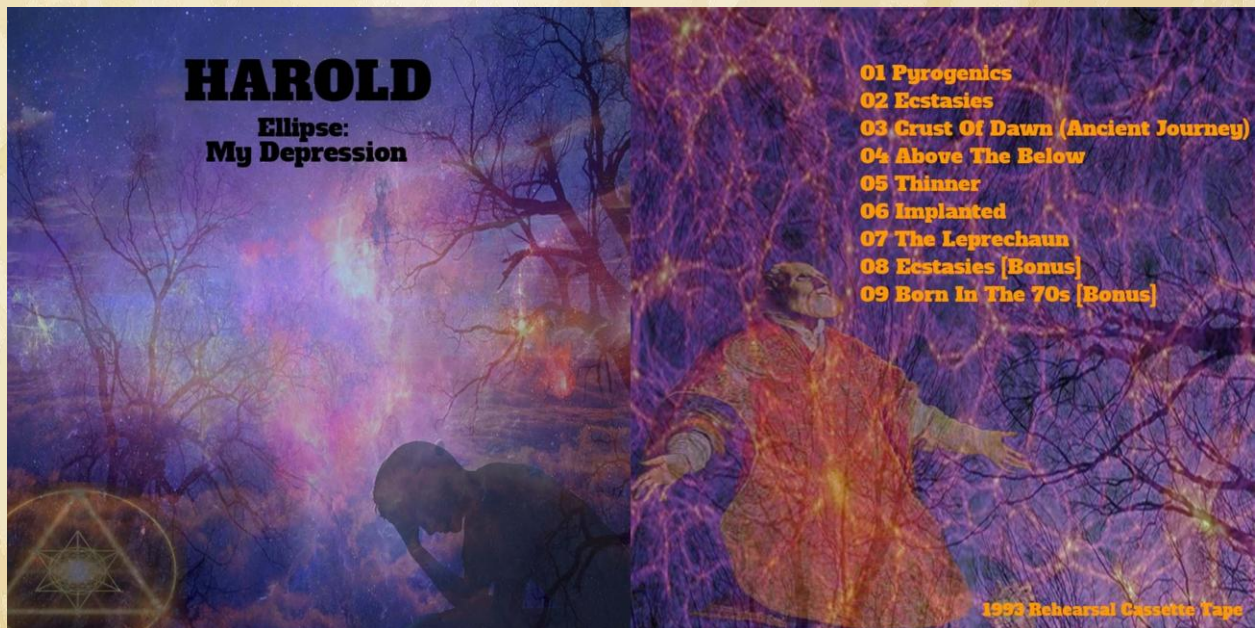


Figure 11 rehearsal tape artwork

A digitized copy of a 1993 rehearsal cassette tape from the Canadian band Harold based in Oshawa, ON. Active in the early '90s, Harold remained outsiders to the Durham Regional music scene of the time. The band performed only a handful of shows and contributed a track to the local compilation tape "Dysfunctional Blender: A Durham Regional Compilation of Local Talent". Ultimately, they disbanded, leaving behind only a few recorded remnants. This recording captures the rehearsal for their final performance.

Track list:

01. Pyrogenics

02. Ecstasies

03. Crust of Dawn (Ancient Journey)

04. Above the Below

05. Thinner

06. Implanted

07. The Leprechaun

[BONUS]

08. Ecstasies

Originally appears on the 1994 "*Dysfunctional Blender*"

09. Born In The 70s

Cover of Headcramp`s "*Born In The 70s*"

